

LATEST PARIS FASHIONS

New York, Saturday.

It has been clearly indicated at the dressmakers' and shop openings in New York that drapery will be the salient feature of the winter dresses and elaborate coats. Outside of the classic tailor made suit for morning wear it is to be found in some form in every model of fashionable pretensions. Sometimes it takes a second glance to discover the folds, so cunningly are they disposed, placed to



combined with softening colors, beautiful models have been designed for the older woman.

Color contrasts in gowns and even in tailored suits are the rule for the season. The contrast may be of equal or of dissimilar proportions, yet it will lend a delightful note of gaiety to winter clothes. It means the return of the three color harmony for which French designers have always been famous. Take, for instance, one of the prettiest of the imported autumn models seen in New York, a dress that was both discreet and charming. It was of navy blue chiffon draped over a white charmeuse slip. Stock, surplice, revers and cuff extensions were of Persian red chiffon with a picot edge, and the third color was a pale putty gray that made a sash of taffeta, high on one side, low on the other, where it tied into a sash bow with rather short ends.

Laque charmeuse was another gown, on very simple lines, the drapery being a separate breadth of the goods starting from the belt at one side and draped so that it fell obliquely across the skirt, catching it in by its folds at the knee and passing up across the front to a little one side of the centre, where it tucked under the belt only to fall in a long tasselled end. An emerald green vest and a black velvet belt made the three color combination required.

Peau de souris and drap velours are the two wool materials used, and come in all the brilliant colors; but velvet remains a favorite dress fabric, though the real novelty is velours epingle. This latter material is an ottoman weave that has the sheen of velvet. Striped velvets, not too strongly contrasting in color, are used both for gowns and wraps.

One of the Paris models shown on this page is of this striped velvet, a pretty soft combination stripe of pastel gray and black. Revers and cuffs are of white moire; the yoke and ruffles of white tulle. The apron panel in front extends up onto the blouse in a belt at the sides and back, and a row of ball buttons follows this entire edge; at the apron edge it may be unbuttoned, as it is fastened to the skirt by cord loops. The skirt shows a simple draping; the apron edge a fold of satin. The other velvet frock is on much more simple lines—of black velvet with the

give cachet to the gown rather than to emphasize the drapery. An equally strong fashion trend is to be noted in the color gamut as a dominant note; not the classic ecru and American Beauty tones of the preceding season, but wonderful few reds from a fashion point of view—reds that are found in India, Persia and Japan, and have not been worn in Europe and America for years. For the younger set of women and girls they are used boldly for daytime dresses, suits and coats, in elaborate afternoon and evening gowns; discreetly

TRIMMED TRAINS FOR EVENING GOWNS THIS WINTER



Several Materials Combined Trim This Train.

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overskirt drawn up into a few folds in front. White moire is fashioned into deeply pointed collar and cuffs, and the jabot of Malines is in the new two pointed form. In models without drapery there are well placed pleats in front, and between them is placed the vest of color, so smart this season. Plained models like this one seem to have the long fitted sleeve with a wrist ruffle, while the draped dresses retain the elbow or three-quarter length. These vests, of bright red or green satin, are placed generally between facing pleats, and often serve as the dress opening, being but-

toned through the centre. It is quite certain that this vest will be the style note of the simple one piece dresses. It is often crossed, by a matching sash belt, sometimes wide, sometimes narrow, with such ends. Under the fur and velvet coats the silk cashmere frocks will be worn throughout the winter. This material is heavier than charmeuse but very much like it, and has a new suede finish. Here the new, fine, flat mechanical pleatings may be used, hung from skirt yokes, as foundation skirts for overdrapery, which is inclined to one-sidedness in many models;

these pleats make a better balance than would plain material. Materials already pleated may be bought in the New York shops, both the accordion and the mechanical variety. Very often the accordion is used only on the skirt, in the manner spoken of.

In many of the one piece frocks the waist line is noticeably longer, whether the transition is by a wide belt or one of the extension blouse effects. This instinctively lengthens the skirt, which clears the ground only by an inch or two. Another way that the dropping of the waist line is disguised is by the slight blousing of the material over the belt. This occurs in many of the most recent designs, perhaps suggested by drapery. In the tailored suit the long waist line is even more marked by traversing seams and strapping, even by a slight blousing of certain panels, like the back or the front. One of the most successful models has this blousing in a wide back panel, and it gives a wonderfully good blouse line to some figures, especially those that are short waisted.

There are two rather distinct novelties in the cut of skirts. One gives a very curved outline at the sides by folding the material so as to cut a deep V in it, sewing up this V, which extends half way down the skirt length, and leaving in the baggy fulness, which falls into shallow folds and give a curving outline to the silhouette. Otherwise the skirt is plain. The other, also from out of the best Paris houses, is fluted to knee depth, and a sashlike drapery, pleated into the waist line in the back, is drawn forward into a drapery that is held by the seam. This is drapery as applied to cloth. Nothing yet has been found to replace the Re-beaspierre collar as a dress finish, unless it is the tulle ruche with a strip of fur through the centre. For those who cannot stand the thickness of the tulle, this ruche sometimes starts from the sides of the neck, only the stock part, extending directly around made of a folded band of satin, being ribbon that ties in three loops and two ends at the back, the ends shoulder depth.

Trimmed Trains for Evening Gowns.

With the returning trains on elaborate afternoon and evening gowns has reappeared one of the frivolous fashions of the seventies, the trimmed train. Styles this autumn have been in a most transitional stage and are yet borrowing details from many historical eras, and while tending toward the classic Greek, the real purity of line, fashion is modernized by many details taken at random from different epochs.

Among these style details, many of which are culled from the dress fashions that followed the civil war, is the trimmed train revived by two authoritative designers. And charmingly novel it is, as will be seen in two of the models given here. In the evening gown, of which two views are given, old rose velvet and tiny flower wreaths are used for its decoration, matching in color the figure in the brocade, the groundwork of which is white. The foundation skirt is of black crepe chiffon over white charmeuse satin. Over one shoulder passes draped white net, transparent over a chiffon lining; this apparently emerges below the brocade overskirt, following one edge of it and continuing

the line made by the dull gold gailoon and artistic East Indian tassels. Pink, white and black as a color scheme, rightly arranged, is one of the most effective evening color combinations that could be desired when the stronger contrasts are to be avoided.

The other evening gown has this same blending of three colors, black, white and

green itself, of accordion-pleated black tulle over a white satin slip, is bunched with plaited ruffles of the net. The Oriental ornament and bands are close embroidery in brilliant tones of worsted. Covering the end of the train completely is a large bow-shaped ornament, made of the several different materials used in the gown—the green and the black tulle plaited, a bit of passementerie ornament and a fold of greenish metallic cloth—all caught together through the centre with a satin ribbon. Lengthening the waist line surreptitiously, the wide satin belt shows a fold of black velvet ribbon above, with a large velvet flower center in; the ends at one side of the fro-



A View Showing the Complete Train Trimming.

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green—the beautiful Empire tone. The green is used transparently as an overdress—a triangular back panel, weighted by silver fringe, brought forward and caught to an Oriental square-embroidery placed low in the front.

Some of the other new models have more conservative train trimming, as in a dinner gown with a white accordion-pleated chiffon foundation. Over black lace is placed a white lace, both Chantilly, the white showing beyond the edges of the black, and both with surplice waist lines above and diverging polonaise lines below the belt. At the back a white velvet sash is draped from waist to almost knee depth, catching up the laces into a drapery, then passing under the white lace and down to the train end.

V's of lace are placed in triangular and diamond shapes on trains when lace is a feature of the evening gown, and in the oblong trains, made by a separate panel extending over the skirt, a straight band of fur trims the narrow edge. Trains themselves drag from twelve to twenty-four inches on the ground. In fact, often the gown trains a bit all around, unless it is cut in the peculiar curved slash in front. As the trains are often composed of several layers of material not caught together, they soon roll into a rope-like strand, artistic yet precarious.

All evening gowns, with few exceptions, whether of transparent or non-transparent material, are transparent about the shoulders. The gowns themselves are not cut very low, but have a curiously undressed effect.



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GOWNS SCANT AT HEM, WIDER ABOVE

GONE are the tube shaped fashionable gowns of last season. They are replaced this autumn by dresses that give graceful, vase-like curves to the feminine figure. Draperies are the cause of the vanishing, as they bring more material into the skirt, break severe outlines and give a fulness that is accentuated by the way the gown is caught in close about the knees or ankles. So tightly, in fact, is this done that the wearer would be unable to take a step were it not for slashed hems or cunningly added trains.

Though the waist line is far from being long, still it is descending slowly and unostentatiously. Its descent is covered by the blousing of the waist or a wide belt. The short sleeve dies hard and is used in even the latest Parisian models where the frock is elaborate enough to warrant it or the owner has a pretty forearm.

In fact, never have fashions been so pronouncedly feminine. A curious reversion toward frivolous prettiness they are in this day of common sense, yet France has proved that pretty women can be brainy, yet charmingly feminine in their dress. There is no reason to suppose this may not be equally true of American women. Certainly for social occasions a woman cannot be too attractively gowned, just as she cannot be too conservatively dressed for certain workday pursuits.

The gown sketches of here are up to date models, suited to the new velvet, brocade and crepe chiffons. One especially, of velvet, has its long simple drapery lines caught in at ankle depth by a tuck of metal damask; another like buckle is used as a slide on the wide wrinkled belt. The skirt is slit up at the hem and has also a narrow train, giving more freedom to take a long, though not rapid, step; however, quick movements,



would hardly harmonize with this type of dress. A filmy matching ruche of pleated net is worn as a neck finish when a low collar is unbecoming.

Brocade is fashionable in dark as well as light colors, particularly taupe, Burgundy and chestnut brown.

In the lighter tones there are pearl gray, Gobelins blue and King Charles pink. A very new color combination is brown brocade, with shamrock green chiffon sash, cuffs and sleeves; blonde lace jabots and ruffles, crystal buttons. The soft torqued silk tulle introduces a third color in an Indian red wing ornament, brightening up the sombreness of the brown and green with its crisp color note. Striking lines for a dinner gown, including Chantilly lace and the new amber embroidery, is shown in the amber crepe gown sketched. From the front view the wearer seems to be swathed about the feet by a satin band, but it is both slashed and trained at the back. The chiffon turtan, matching, is caught by a satin buckle and a black aigrette gives the necessary contrast.

Overdress and a chiffon skirt, the latter posed over white, is a combination of diverging yet fashionable V's of Persian embroidery are in the waist and a tiny vest matches one of the bright Eastern colors. The new poke shaped hat in velvet and chiffon with "fantastic" feather is prettily in keeping with the style of the gown.

The last and the most quaintly lovely is of white silk voile with a taupe brocade figure, caught in the skirt by a wide velvet ribbon wound about the figure. A sailor collar of the velvet and the elbow sleeves are edged with fine chiffon pleatings. Mauve velvet and chiffon—suppose the original bonnet, trimmed with one of the new long slender feather quills.



Velvet, Flowers and Lace Cover the Velvet Train.

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